

THE BELHAVEN COLLEGE DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

Valerie Tate, soprano
Senior Recital

assisted by

Sarah Jones, accompanist

Ann Boswell Johnson, mezzo soprano

Mrs. Sybil Cheesman, flute

Saturday, March 6, 2010
4:00 p.m.
Covenant Presbyterian Church
Jackson, Mississippi

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC MISSION STATEMENT

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

The Music Department of Belhaven University directs you to "Arts Ablaze 2009-2010." Read about many of the excellent performances and presentations scheduled throughout this academic year at Belhaven University by the Arts Division. Please take a complimentary copy of "Arts Ablaze 2009-2010" with you.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in "Arts Ablaze 2009-2010". It is through these and other wonderful relationships in the greater Jackson community that makes an afternoon like this possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

If you would like to receive email news-concert updates from the Belhaven University Music Department, please add your name and email address to the sign-up sheet on the table in the foyer. It would be our pleasure to keep you informed regarding the recitals/concerts to be presented by the Music Department at Belhaven during the Spring Semester, 2010.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Stephen Sachs; student workers – Erin Elizabeth, door manager; Skyler Bready and Eleana Davis, ushers; Hannah Davis, page turner; Zak Valle, recording/sound and lighting technician; Elizabeth Williams, reception assistant..

A special thank you to Covenant Presbyterian Church for allowing this senior recital to be presented in their sanctuary.

Upcoming Events:

Thur., Fri. & Sat., March 6, 7:30pm,

McCravey – Triplett Student Center Dining Commons

Tuesday, March 9, 7:30pm, Concert Hall

Saturday, March 27, 2:00pm, Concert Hall

Friday, April 9, 7:30pm, Concert Hall

Saturday, April 10, 3:00pm, Concert Hall

Tuesday, April 13, 7:30pm, Concert Hall

Saturday, April 17, 7:30pm, Concert Hall

Tuesday, April 20, 7:30pm, Concert Hall

Saturday, April 24, 7:30pm, Concert Hall

"You're a Good Man, Charlie Brown", dessert theater

Student Composers Concert VII

Abby Wiggins, Junior Recital

Belhaven String Chamber Orchestra Concert

All State Strings Concert

Belhaven University & Jackson Community Symphonic

Band, Jazz Ensemble and Percussion Ensemble Concert

Guitar Ensemble Concert

Best of Belhaven II

"Glory To God" – Belhaven University and Jackson

Community Symphony Orchestra & Choral Arts Concert

There will be a reception in the atrium after the program. Please come and greet the performers. Please refrain from the use of all flash photography. Please turn off all pagers and cell phones.

DEPARTMENT OF MUSIC FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair; Dr. Paxton Girtmon, director of bands, woodwind specialist; Dr. Andrew Sauerwein, composer, theorist; Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Song Xie, violinist, director of string ensembles; Nancy Bateman, cello adjunct; Dennis Bonds, jazz guitar adjunct; Richard Brown, string bass adjunct; Melvin Champ assistant band director adjunct; Sybil Cheesman, flute adjunct; Dr. Dennis Cranford, music theory adjunct; Lisa Davis, French horn adjunct; Mark Davis, low brass adjunct; Dr. David Dick, music theory and trombone adjunct; Judy Dodson, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet adjunct; Anne Katherine Ragsdale, piano adjunct, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Nicole Harwell, staff accompanist; Lloyd Turner, trumpet adjunct; Rodney Vaughn, vocal adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!

Erin Desmond Andrus, Joel Andrus, Michael Baker, David Barfield, Kimberly Barry, Bethany Basham, Jacqueline Bateman, Damien Bone, Luke Bowers, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Thomas Callen, Chris Carlson, Andrew Craig, Hannah Cross, Abigail Crumley, Anna Cullnane, Eleana Davis, Hannah Davis, John Farrar, Matthew Forester, Alice Grimwood, Michael Hall, Joshua Harton, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Ann Howard, Emmerly Jefferson, Sam Johnson, Daniel Johnston, Sarah Jones, Temperance Jones, Alicia Kleeves, Rebeka Larson, Lavuntae Lashley, Malcom LaTour, Joshua Lee, Suzannah Martin, John Mathieu, Joseph McCullough, William Anthony Peacock, Lauren Pratt, Rachel Reese, Roberta Sachs, Victoria Senete, Michael Shofner, Grace Slowik, Zachary Stafford, Stefanie Stoll, Victoria Jelstrom Swilley, Hannah Thomas, Sarah Valle, Zak Valle, Larry Walker, Julia Watkins, James White, Abby Wiggins, Jonathan Winborne, Jocelyn Zhu

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, DECEMBER 2009 GRADUATES!

Ann Johnson, Johanna Rossman, Valerie Tate

PROGRAM

Ich Folge dir gleichfalls from *St. John Passion*

Ich folge dir gleichfalls
Mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördere den Lauf
und höre nicht auf,
selbst an mir zu ziehen,
zu schieben, zu bitten.

I follow you also
with joyful steps
and leave you not,
my life, my light.
Hasten the flow
and stop not
to draw me to yourself
to lead, to intercede.

Johann Sebastian Bach
(1685-1750)

Valerie Tate, soprano; Sybil Cheesman, flute; Sarah Jones, harpsichord

Rejoice greatly, O daughter of Zion from *The Messiah*

Valerie Tate, soprano; Sarah Jones, harpsichord

George Frideric Handel
(1685-1759)

An Chloe

Wenn die Lieb' aus deinen blauen,
Hellen, offenen Augen sieht,
Und vor Lust hinein zu schauen,
Mir's im Herzen klopft und glüht,
Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinen Arm!
Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Dein letzten Augenblicke
Sterbend nur dich von sich läßt,
Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

When the love out of thy blue,
bright, open eyes looks,
and for joy inward to look
to me it in the heart beats and glows,
and I hold you and kiss
your rose-cheeks warm,
dear girl, and I enclose
Trembling you in my arm,
girl, and I press
you to my bosom tightly,
which in the last moment
dying only you from itself releases,
(my) intoxicated gaze overshadows
a gloomy cloud to me
and I sit then exhausted
but blissful beside you.

W. A. Mozart
(1756-1791)

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Erzeugt von heißer Phantasie
In einer schwärmerischen Stunde
Zur Welt gebrachte!
Geht zu Grunde!
Ihr Kinder der Melancholie!
Ihr danket Flammen euer Sein:
Ich geb' euch nun den Flammen wieder,
Und all die schwärmerischen Lieder;
Denn ach! Er sang nicht mir allein.
Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! Der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

Begotten by hot fantasy
in a rapturous hour
to the world brought!
Go to bottom! (Die!)
you children of the melancholy!
You owe flames (for) your existence.
I give you now (to) the flames back,
and all the enthusiastic songs,
for, ah! he sang not to me only.
You burn now, and soon, you dear ones,
is no trace of you more here,
yet ah! the man who you wrote
Burns long still perhaps in me.

C'est l'extase langoureuse

C'est l'extase langoureuse
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le chœur des petites voix.

O le frêle et frais murmure,
Cela gazouille et susurre!

This is languorous ecstasy
This is the fatigue of love,
This is all the trembling of the woods
In the embrace of the breezes,
It is, among the gray branches,
The choir of tiny voices.

O frail and fresh murmur,
It babbles and whispers!

Claude Debussy
(1862-1918)

Cela ressemble au cri doux
Que l'herbe agitée expire...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Don't s'exhale l'humble antienne
Par ce tiède soir, tout bas?

Il pleure dans mon cœur

Il pleure dans mon cœur
Comme il pleut sur la ville,
Quelle est cette langueur
Qui pénètre mon cœur?

O bruit doux de la pluie
Par terre et sur les toits!
Pour un cœur qui s'ennuie,
O le bruit de la pluie!

Il pleure sans raison
Dans ce cœur qui s'écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.
C'est bien la pire peine

De ne savoir pourquoi,
Sans amour et sans haine,
Mon cœur a tant de peine.

Green

Voici des fruits, des fleurs, des feuilles et des branches,
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches,
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein, laissez rouler ma tête
Toute sonore encore de vos derniers baisers;
Laissez-la s'apaisez de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Dôme épais' from *Lakmé*

Lakmé:

Viens, Mallika, les lianes en fleur
Jettent déjà leur ombre
Sur le ruisseau sacré qui coule, calme et sombre,
Éveillé par le chant des oiseaux tapageurs!

Mallika:

Oh! Maîtresse, c'est l'heure où je te vois sourire,
L'heure bénie où je puis lire
Dans le cœur toujours fermé
De Lakmé!

Lakmé:

Dôme épais, le jasmine
À la rose s'assemble,

It resembles the soft cry
That the stirring grass makes...
You would say it is, beneath the swirling water,
The muffled movement of the pebbles.

The soul that mourns
In this quiet plaint,
It is ours, isn't it?
Mine, say, and yours,
From which is breathed the humble antiphon
On this warm evening, so quietly?

There is weeping in my heart
Just as the rain on the city,
What is this languor
That pierces my heart?

O soft sound of rain
On the ground and on the roofs!
For a heart that is weary,
O the sound of the rain!

There is weeping without reason
In the heart that is dejected.
What! no treason?
This sorrow is without reason.
Truly the worst pain

Is not to know why,
Without love and without hatred,
My heart has so much pain.

Here are fruits, flowers, leaves, and branches,
And here too is my heart that beats only for you.
Do not rend it with your two white hands,
And let the humble gift find favor in your beautiful eyes.

I come to you still covered with the dew
That the morning wind has just frozen on my brow.
Let my fatigue, laid to rest at your feet,
Dream of the dear moments that will refresh it.

On your young breast, let my head roll
Still resounding with you last kisses;
Let it rest from that good storm,
And let me sleep a little as you too sleep.

(1836-1891)

Come, Mallika, the flowering lianas
are already throwing their shadow
over the sacred stream, which flows calm and dark,
aroused by the song of the noisy birds!

Oh! Mistress, it is the hour when I see you smile,
the blessed hour when I can read
in the ever-hidden heart
of Lakme!

In a thick canopy, the jasmin
and the rose unite

Rive en fleurs, frais matin
Nous appelant ensemble.
Ah! glissons en suivant
Le courant fuyant;
Dans l'onde frémissante,
D'une main nonchalante,
Gagnons le bord
Où l'oiseau chante!
Dôme épais, blanc jasmine
Nous appelant ensemble

Mallika:

Sous le dome épais où le blanc jasmine
À la rose s'assemble,
Sur la rive en fleurs, riant au matin,
Viens, descendons ensemble.
Doucement glissons, de son flot charmant
Suivons le courant fuyant;
Dans l'onde frémissante,
D'une main nonchalante,
Viens, gagnons le bord
Où la source dort
Et l'oiseau chante!
Sous le dome épais, sous le blanc jasmin,
Ah! descendons ensemble!

Lakmé:

Mais je ne sais quelle crainte subite
S'empare de moi;
Quand mon père va seul à leur ville maudite,
Je tremble d'effroi!

Mallika:

Pour que le Dieu Ganeca le protégé,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus!

Lakmé

Oui, près des cygnes aux ailes de neige,
allons cueillir les lotus bleus!

and the flowering bank and the cool morning
together summon us.
Ah! let us slip into the water
following the swift current;
in the foaming water
with a lazy hand,
let us reach the bank
where the bird is singing!
The thick canopy and the white jasmin
together summon us!

Beneath the thick canopy, where the white jasmin
and the rose unite
on the flowering bank that laughs in the morning light
Come, let us go down together,
Let us slip softly into the charming water
and follow the swift current of its waves;
in the foaming water,
with a lazy hand,
let us reach the bank
where the stream is stilled
and the bird is singing!
Beneath the thick canopy, beneath the white jasmin,
Ah! let us go down together!

But I do not know what sudden fear
takes hold of me;
when my father goes alone to their accursed city,
I tremble with fright!

So that the God Ganesa may protect him,
let us go to the pool where
the snowy-winged swans love to play,
and there gather blue lotus-flowers.

Yes, with the snowy-winged swans, let us
go and gather blue lotus-flowers.

INTERMISSION

Laurie's Song from *The Tender Land*

Aaron Copland
(1900-1990)

Pastorale "Since You Love Me"

Simple Gifts (Shaker Song)

Elder Joseph, arr. by Aaron Copland

Why Do They Shut Me Out of Heaven?

Aaron Copland

Steal Me, sweet thief from *The Old Maid and the Thief*

Gian Carlo Menotti
(1911-2007)

Valerie Tate, soprano; Sarah Jones, accompanist

Duetto Buffo Di Due Gatti

Gioachino Rossini
(1792-1868)

Miau!

Meow!

Valerie Tate, soprano; Ann Boswell Johnson, mezzo-soprano; Sarah Jones, accompanist

Program Notes

Ich folge dir gleichfalls (I will follow Thee also) is an aria written by Johann Sebastian Bach from St. John's Passion in 1724. From Part I, the aria is scored for flute and continuo; a free text, largely unaltered from Brockes' libretto. The aria relates Simon Peter's feelings as he follows the bound Jesus, being led away to the high priest, Annas.

Rejoice, O Daughter of Zion was written by Georg Friedrich Händel. Händel took it directly from Zephaniah 3:14. This popular soprano aria is from his well-known Messiah.

An Chloe (To Chloe) is a lighthearted poetic pastoral song taken from the *Göttingen Muses' Almanac* from 1785. Written by Wolfgang Amadeus Mozart, this song describes the height of passion for two lovers, after which they release their embrace; their eyes cloud over, and they can only sit together, exhausted and happy.

Als Luise die Briefe, "All you love-letters, all you poems, I am burning you because you were not written just for me. But it will take longer to destroy the love in my heart." The poem appeared in 1786, when the poet, an acquaintance of Mozart's, was only 20.

C'est l'extase langoureuse written by Paul Verlaine (1844-1896) but set to music by Claude Debussy is the first song in a set of five from *Ariettes oubliées* (Forgotten melodies). In this first piece, Verlaine describes a state of languorous ecstasy through both his choice of words of mellow overtones and a loose syntax which borders on discontinuity. The sounds of the woods are weak murmurs, mere whispers, soft cries, and sleeping moans. The poem itself is a suggestion rather than a statement. The reader must recognize for himself that emotions or sensations have been juxtaposed with physical motion or natural sounds.

Il pleure dans mon coeur (There is weeping my heart) is the second song in the *Ariettes oubliées*. The keynote of the poem is the grief that is immediately apparent "he cries in my heart." It is a metaphor for grief. This feeling of sorrow and melancholy is without cause. In this text the permanent feeling of Verlaine is between sorrow and sweetness, a soul devoid of all motivation. In this song, sadness prevails over reason.

Green is the fifth song in this song cycle. As a contrast, this next French song, *Green*, scintillates with freshness in the sparkle of early morning dew. Here, says the lover, here are fruits and flowers, leaves and branches and here is my heart which beats only for you.

Dôme épais is a famous duet between characters Lakmé and Mallika, from Leo Delibes' *Lakmé* first performed in 1883. The opera is set in a province of nineteenth-century India under British rule, and the opening scene, during which this duet is heard, takes place in the beautiful garden of the temple built by the Brahmin priest, Nilakantha. He hates the British invaders and the plot hinges around the clash between this hatred and the love between his daughter Lakmé and the British officer Gerald. Before Gerald appears, Lakmé and her slave Mallika sing this duet as they prepare to bathe in the river.

Laurie's Song is from the opera "The Tender Land" by Aaron Copland. In *Laurie's Song*, Laurie—on the eve of her high school graduation—wonders that her childhood has passed so fast; she feels like she has outgrown her hometown.

Pastorale was written by Aaron Copland and first performed in 1921.

Simple Gifts is a traditional tune arranged by Aaron Copland. This piece is often classified as an anonymous Shaker hymn or as a work song, it is better classified as a dance song.

Why Do They Shut Me Out of Heaven? This poem, also written by Copland, shows how Emily Dickinson saw society casting her out. She uses the metaphor of heaven to show it truly pains her that they see her as not fit to part of what they have. She debates at the end of the poem if she would treat them the same way, but sees that she would have a hard time using the metaphor of a priest or an angel perhaps.

Steal me, sweet thief is taken from Gian Menotti's "The Old Maid and the Thief". The old maid, Miss Todd, has a young maid called Laetitia. Laetitia is falling in love with the wanderer, or the thief, and sings "Steal Me Sweet Thief" an aria of her love for him, asking him to steal her away before time ravages and withers her looks.

Duetto Buffo di due Gatti is also known as the Comic Cat duet and was written by Gioachino Rossini.